

New and Original Fashion Designs

By Mildred Lodewick

For Smart Women

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A TRUMPET call has been sounded for the appearance of chaille in the realm of women's dress. Dame Fashion may be hark, but she never forgets the good qualities of any material or style. Chaille has helped her out in other seasons, and now with the slender drapery styles which she sponsors for women's particular fancy, chaille is especially adaptable. Summer time means color time, and no printed fabric is prettier than chaille, whose soft, woolen texture takes the dye so gracefully. A white background may be sprinkled with red dots encircled with black, a blue ground with white figures outlined with red, or a pale green with deep orange. Delightful indeed are the color combinations, and for summer they are the ideal medium for the expression of practical afternoon frocks. I imagine that many women have already succumbed to the strong appeal of this fabric, and therefore will be glad to follow the design I am offering in the construction of their frock. The interpretation of it may be as varied as the coloring and design of the fabric, while the style is becoming to almost any type, with the exception of the exceedingly large bust. The wide band through the waist excludes this type, though a medium short person would not find it too exacting, on account of the centre front line which is emphasized by the small buttons placed close together. An especially effective trimming for chaille is ribbon, and in this instance would be pretty employed as bindings around neck and front opening, and around the sash belt. It will be noted



A CHAILLE FROCK FOR PRACTICAL AFTERNOONS.

that the straight hem line is broken by the long ends of the sash, which offers loops at the side of the waistline. Plain crepe de chine ororgette is inserted as bands and may either match in color the background or the figure, but whichever is chosen, the contrast of it should be employed for the ribbon bindings.

IN THE REALM OF MUSIC

Maria Ivogun, Soprano, Gives Third Recital in Carnegie Hall.

By Frank H. Warren.

It is hard to comprehend why, with fifty-one other Sundays on the calendar, a beautiful Easter Sunday afternoon should be selected as an appropriate occasion for enticing the public indoors to a song recital. Still, if it had to be done, we presume that no fitter person than Maria Ivogun could have been hit upon as an object of the concert-goers' solicitation. At any rate, a goodly assemblage was present in Carnegie Hall to hear this foreign coloratura soprano, brought over by the Chicago Opera Company, give her third and final recital. Mme. Ivogun, with her fresh and vigorous voice and sound schooling, has firmly established herself here as a concert singer of distinction. But for a few evident defects she would be really great. As it is she is always interesting and delightful to hear, for the student of song as well as for the casual concert follower. Her programme yesterday comprised Italian airs, a group of Franz songs by Bleach and Loewe and several by Grieg. It would be difficult to-day to improve upon her delivery of the Franz and Grieg numbers.

The big Hippodrome in the evening housed an artist whose name is a household word. Mme. Schumann-Heink. Stately, matronly and dignified, the familiar contralto once more revealed what a well founded art will do when called upon after its heyday is past. She sang a goodly number of the old favorites and, as an ex-queen of song, was saluted by an audience still willing to be numbered among her subjects. Arthur Loesser, pianist, contributed two groups of solos. At the Metropolitan Opera House acts from "Rigoletto," "Samson et Delilah" and "Carmen" involving many soloists, the chorus and orchestra, all directed by Mr. Setti, made an attractive programme. It was an eventful evening, chiefly for Miss Suzanne Keener, a young soprano, who sang the part of Gilda in "Rigoletto" for the first time. In spite of nervousness the young lady managed it very well. Her voice is light in texture but of pretty quality. The audience was of one mind on one point, that Miss Keener is fair to look upon.

A new organization, the Manhattan Orchestra Society, of seventy-five instrumentalists selected from the various orchestras of the local Shubert theatres, and directed by Max Bendix, gave its first public performance in the Century Theatre. Besides accepted classical numbers the orchestra offered selections from the better musical plays now current and a group of soloists to interpret them. There would seem to be a

place for such an organization, for lighter music, well played by an efficient band, is always agreeable.

Miss Farrar, now in her final week at the Metropolitan, may be bracketed with Lady Godiva who, at the end of her ride, is supposed to have remarked, "I am approaching my clothes." Recognition of Miss Farrar's coming departure from the Metropolitan, after sixteen years service, was made yesterday by twenty-five of the American members of the Opera forces, who tendered the prima donna an Easter breakfast at the Claremont. Sausages and waffles helped to give the meal an American flavor and there were colored eggs to play with and favors to be inflated by priceless prima donna lunks. Everything, in fact, to amuse an artist but speeches—a pastime now relegated to the front of the curtain.

IN NEW YORK TO-DAY.

National Metal Trades' Association, convention and dinner, Astor, 10 A. M. Theatre Assembly, cards, Astor, 2 P. M. National Society of Ohio Women, entertainment, Astor, 2 P. M. Drama Comedy, cards, Astor, 2 P. M. Knights of Columbus, charity ball, Astor, 8 P. M. Drew Theological Seminary, luncheon, Commodore, 12:30 P. M. Catholic United League, meeting, Commodore, 8 P. M. Lambda Tau, dance, McAlpin, 8 P. M. Rainbow Club, dance, McAlpin, 8 P. M. Ladies' Hair Dressers' Association, meeting, Pennsylvania, 2 P. M. Order of Sleeping Car Conductors, Division No. 3, dance, Commodore, 9 P. M. Forgery Insurance, meeting, Pennsylvania, 2 P. M. Church of the Ascension, entertainment and dance, Pennsylvania, evening. The Salvation Army, luncheon, Pennsylvania, 2 P. M. New York Students of Syracuse University, dance, Pennsylvania, evening. Alpha Chapter Omega Alpha Phi, dance, Pennsylvania, evening. New York Manufacturers' Representatives, luncheon, Pennsylvania. Church of St. Gregory the Great, culture and dance, Waldorf-Astoria, 8 P. M. Manhattan Matinee Club, meeting, Waldorf-Astoria, 2 P. M. Sorosis, business meeting and luncheon, Waldorf-Astoria, 11 A. M. Holy Cross College, dance, Waldorf-Astoria, 8 P. M. Police Captains and Inspectors' Association, dinner, Waldorf-Astoria, 7 P. M. St. Mary's Alumni Association, dramatic reading, Waldorf-Astoria, 2 P. M. Harvard Glee Club, concert, Carnegie Hall, evening.

SPEND EASTER FIGHTING \$1,000,000 FIRE. Half of the forces of employees of the meadow shops of the Pennsylvania Railroad, at Kearney, N. J., spent their Easter Sunday pouring streams of water on the ruins of the five big brick and steel buildings that were destroyed there by fire early yesterday morning. In addition to buildings, costly motors and new passenger cars, it was learned that two electric engines, each valued at \$150,000, were destroyed. The loss is estimated at \$1,000,000.

Reel Reviews

By DON ALLEN

The movie menu along the Great Film Way this week is a diversified one, with here and there a re-showing punctuating the smooth sentence of newness.

The Strand, blossoming forth in all the majesty of an eight-year-old who is proud of it, has an ambitious cinema bill headed by Norma Talmadge in "Smilin' Through" and well fortified with a magnificent musical programme. At the Rivoli they are asking "Is Matrimony a Failure?" with T. Roy Barnes. We cannot say as to whether Barnes would make matrimony a failure or not, but wish to announce that he adds greatly towards making the film a success. At the Capitol they are showing Mae Murray in "Fascination," her latest parade in Gunga Din attire.

In the language of Augustus Thomas, the demon-tombmaster: "We have with us this week 'Sisters' at the Casino, beginning its third week; 'Your Best Friend,' starting its last week at the Central; 'The Loves of Pharaoh,' in its ninth week at the Criterion; and Houdini in 'The Man From Beyond,' starting his last week at the Times Square. The Rialto is housing 'The Good Provider,' the film having moved downtown after a week at the Rivoli.

PASSING IN REVIEW

"Smilin' Through," in which Norma Talmadge is appearing delightfully this week at the Strand, is a romance of spirits. And this does

not mean that its plot is laid in the stillness of Old Kalituck or that run-running, the favorite outdoor sport of the present era, have anything whatsoever to do with it. But spiritism has a deal to do with the unfolding of the seven-reel comedy and there is scarce a dull moment in the whole footage.

At the Capitol Mae Murray is as fascinating as ever in her latest lingerie advertisement—"Fascination."

There is a notable assemblage of screen favorites in "Is Matrimony a Failure?" on view at the Rivoli. In the cast are Lois Wilson, Lila Lee, Lillian Leighton, Sylvia Ashton, T. Roy Barnes, Tolly Marshall, Otto Harlan, Walter Hiers, Adolph Mankou, Sa Zu Pitts, Charles Ogle and others. "Is Matrimony a Failure?" was one of Leo Dittichstein's plays, he having adapted it from "The Open Door." The scenario was written by Walter Woods from Dittichstein's adaptation.

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